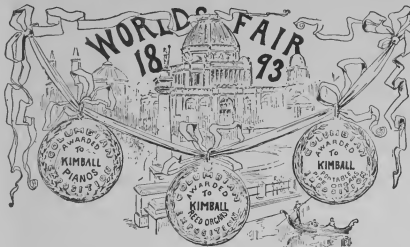


HIGHEST HONORS

The Verdict of the World's Greatest
Artists and the Acceptance
of the Music Trade.

—INDORSED BY THE JURY OF EXPERTS OF



The WORLD'S FAIR

THREE MEDALS AND DIPLOMAS

AWARDED BY THE JURY TO

KIMBALL

Pianos, . . .
Reed Organs, . .
Portable Pipe Organs

COMPRISING ALL INSTRUMENTS
PRODUCED BY

W. W. KIMBALL & CO., CHICAGO,

THE ONLY MANUFACTURERS RECEIVING THIS NUMBER OF AWARDS FOR

PIANOS AND ORGANS.

E. A. KIESELHORST, General Agent,

1000 Olive Street, ST. LOUIS.

KUNKEL'S ROYAL PIANO METHOD.

Kunkel's Royal Piano Method is destined to supersede all the methods now in use, and ought to be used by every teacher and pupil appreciating the most modern method of piano teaching.

Kunkel's Royal Piano Method is founded on the principles of piano playing which have produced such great masters as Rubinstein, Paderewski, Von Bülow, Gottschalk, Liszt, etc.

A wonderful exposition of piano playing. Takes a pupil from the very groundwork; starts with the simplest studies; explains everything as the pupil progresses, and, while maintaining the interest, develops a fine technique and lays a foundation for the most *Artistic Piano Playing*.

Its valuable features:
The studies and pieces throughout the book are of the most interesting and developing character.

They are fingered according to modern researches as exemplified by such masters as Hans Von Bülow, Karl Kindivorth, Franz Liszt, Carl Tausig, etc. phrased, and accompanied with full explanation of terms, notes, signs, etc., etc., as they occur.

The wrist attack and the perfect legato, the two great factors in artistic piano playing, are fully developed. These two features alone are of incalculable advantage to the pupil.

The position of the hands, the touch, etc., are correctly and profusely illustrated.

Each lesson is preceded by a magnificent portrait and biographical sketch of some great master, which is to form a part of the pupil's study.

A pupil who goes through this method will have a thorough and systematic knowledge of piano playing. He will have a well-defined conception of the science of music, and will have a concise and interesting acquaintance with the great masters, past and present, of the musical world.

There are hundreds of piano methods published which do not suit good teachers. Such teachers will find this book just what they want.

THE MUSICAL HEAD AND HAND.

A musician may have any kind of physiognomy or physique, and any kind of a hand will do for a pianist, according to John S. Van Cleve. He gives well known examples to prove these statements. He also gives, in the *Musician*, the following description of the musical head and hand.

"There are certain physiological indications which are of value when properly deciphered, and which may be practical for the teacher. For instance, phenologists teach us—and everybody is, more or less—a conscious or an unconscious phenologist—that the head immediately at the side of the forehead and somewhat further back, between the ear and forehead, will afford prominent indications of strongly-marked musical powers. If the diameter of the head a little back of the eyebrows and a half-inch above them, i. e., diagonally back from the eyebrows, be very broad, it is an indication of large musical instinct, if, a little farther back than this, the head be extremely broad, it also indicates great mechanical talent. It is quite possible to see that the developments of time and time may be extremely full, thus making a composer, while the rear development, which is constructiveness, may be small. Wagner is a most conspicuous case in evidence. He could compose, he could create in his mind with marvelous originality, force and sustained power, but he played no instrument at all, and his attempts to be a pianist in boyhood were the source of the ridicule of his friends, and even brought down upon him a humiliating disappointment in love. This very humiliation, however, of artistic poverty was an advantage to his creative

power, just as the lopping off of superfluous twigs and branches concentrates the lusty sap of an over-vigorous tree.

"The pianist, Sieveking, has a most extraordinary development of constructiveness. I lately made a careful examination of his head, and found the most phenomenal constructiveness that I ever witnessed. His gifts of tune and time are good, but not phenomenal. The bulge upon the side of his head at constructiveness is so prodigious that it clearly indicates what his music also reveals, viz., his strong tendency toward the unsensational and executive side of the art. No wonder he is an athlete. He would have made a great sprinter or a great mechanical engineer. However, the bulge in the corner of the forehead just where the hair begins to cover the skin, viz., time and time, is prominent in all great creative musicians. Again, an indication of executive musicianship may be found in very prominent ledgy eyebrows, a quality which may incline, however, in certain other combinations, to scientific investigations, because the eyebrows represent a platform of faculties which deal with facts uncoordinated, while the ridge of the forehead represents the theorizing, organizing and analyzing powers of the mind. . . . The ideal piano hand is a perfect balance of palm and fingers, of firmness and plant moving power. The fingers should be long, but extravagantly so. The knuckles should be very wide, the muscles full and bulging at the centers, particularly the muscle of the thumb. Finally, the hand may be either large or small, thick or thin, light or heavy, and yet valuable for piano-playing purposes. The worst defect, however, is an extreme flaccid looseness of the knuckle joints, which permits the fingers to dangle all the time like frayed shoe-strings."

Musical is to the mind as air to the body.—Plato.



THE JESSE FRENCH PIANO & ORGAN COMPANY,

MANUFACTURERS AND DEALERS,

Can supply customers direct from any of their branch houses, in several of the leading cities in the United States, at first cost, saving them all middlemen's profits. They are sole representatives of the famous **CHICKERING** and **STARR** PIANOS, two of the most artistic, high-grade and popular pianos on the market. They have also a vast assortment of other makes of pianos and organs, at all prices and on the most liberal terms. Write them before buying; a 2c stamp may save you many dollars.

JESSE FRENCH PIANO & ORGAN COMPANY,

ST. LOUIS, MO.



September, 1897.

KUNKEL BROS., Publishers, 612 Olive St., St. Louis, Mo.

Vol. 20.—No. 9.

TERMS OF SUBSCRIPTION.

One Year, Twelve Numbers, \$3.00
Single Number, 1.00

This includes postage on paper to all points.

Subscribers finding this notice marked will understand that their subscription expires with this number. The paper will be discontinued unless the subscription be renewed promptly. In renewing your subscription please mention this fact, and state with what number your subscription expired.

Entered at St. Louis Post Office as Mail Matter of the Second Class

THOMAS M. HYLAND, . . . EDITOR.

SEPTEMBER, 1897.

Caution to Subscribers.

Do not subscribe to the REVIEW through any one on whose honesty you can not positively rely. All authorized agents must give our official receipt.

Order a subscription to KUNKEL'S MUSICAL REVIEW. For the subscription price—\$3 per year—you receive nearly \$100 worth of the choicest pianos, duets, songs, studies, etc. The REVIEW, during the year, gives a valuable library of music, keeps you in touch with current events, maintains interest in music, and proves a welcome visitor to your home.

14th ST. THEATRE OPERA CO.

Special Announcement!

The music-loving public of St. Louis have a great treat in store for them in a season of Grand and Comic Opera, which begins on the 12th inst. at the Fourteenth Street Theatre. The list of principals includes such popular names as Laura Moore, Helen Bertram, Madame Corelli, Henry Hillman, W. Ganor, Robt. Selt and Milton Aborn. The orchestra will be augmented and under the direction of Carl von Vergara. The chorus will contain thirty-five picked voices. Special scenery and electrical effects will add not a little to the magnificence of the productions. The prices will be a surprise, as they will be popular in all parts of the house. A feature of this season will be the opportunity given singers of St. Louis to make their professional debut. For this purpose, voices will be tried every Tuesday at 3 o'clock.

Altogether, St. Louis is fortunate in having a season of good opera at popular prices, and every performance should be crowded. Mr. McManus does not deserve so small credit for this special treat.

A remarkable evidence of the advance made by Wagner's music in Italy is found in the fact that a season of his opera will take place next winter at Turin. A complete Wagner cycle in chronological order will be given under the direction of Sig. Toscanini, an eminent Italian conductor. Elaborate preparations for the performances have already begun. In Bologna, twenty-five years ago, Wagner's Lohengrin was sung and made a failure, while subsequent efforts to gain favor for his opera did little to help their popularity. Nothing so successful as this production of Wagner's works has ever before been attempted in Italy.

The new three-act opera, "King Arthur," by the Spanish composer, Amadeo Vives, was recently produced in the Novedades Theatre, of Barcelona, Spain, and is said to have achieved an immediate success. Vives is only 25 years old.

ST. LOUIS EXPOSITION FOR 1897.

Novelties that will Make it Surpass all Previous Successes.

VICTOR HERBERT'S BAND AND M. GAUTIER'S TRAINED HORSES IN MUSIC HALL.

"The Exposition will open for its fourteenth season at 7 o'clock on September 8," said General Manager Frank Gallienne. "We have never been late, and we are going to be as usual. The delay in the completion of the Coliseum will not in any way affect the Exposition proper, although we would have much preferred to carry out our original programme and give our special attractions in the Madison Square Garden of the West. As it is, we shall simply follow the plan of previous years and have our attractions on the Music Hall stage. I am frequently asked how this is affected by the structural changes and how much the stage is curtailed. My answer is 'not at all.' The stage is intact, and has a floor area of 7300 square feet, or more than an average city lot with some hundred feet to spare. Upon this stage will be erected a temporary platform 10 feet high and about 5 feet across. Upon this Muns. Gautier will give some dazzling demonstrations of horsemanship, including riding of full speed stopping suddenly, rearing, dancing, and so forth. His horses are trained to perfection, and he says they understand his words command literally. As evidence of this, he quotes a remarkable incident. He recalls his appearance in this country this spring, and on the voyage from Havre one of his horses died. He secured American horses on his arrival New York, but found it impossible to train them to his satisfaction, owing as he states, to their inability to understand French. He rubbed across for another horse, and in a short time taught it all his tricks. This is a most remarkable performance, and we have secured him for his first appearance in America out of New York."

In the matter of music, we will have Victor Herbert and his famous Twenty-second Regiment Band for the entire 40 days. Mr. Herbert played himself into popularity while here for the first three weeks of last season, and he will need no introduction. The band is now at Nashville, where it is easily maintaining the reputation which Colonel Gilmore helped it to secure and build up.

The exhibits generally will be very fine. There will be a very interesting one from Southwest Louisiana, and I believe some valuable trade relations will be created by it. The local exhibits will, I am satisfied, show a marked improvement. We have moved everything around, and I only know of two stands which will remain where they were. Our space is somewhat curtailed, but by exercising a little economy in displaying, this can be got over, and I believe our patrons will be gratified as well as entertained. I never remember so many genuine mechanical and artistic novelties, and no one will be able to say "there is nothing new under the sun" after even a casual inspection of what our enterprising exhibitors will have on view. The demand for space has been very heavy, and we have drawn the line tightly on procrastinators. Everything will be in absolute readiness on the opening night. We have no apology to make for any delay.

Reverting for a moment to the Coliseum. We propose to make a new musical exhibit out of it. I shall not give you figures for this, but you can see the immense area which is far beyond general anticipation. We will have a night shift of workers on the iron beams and girders, and they will keep the people will watch the men with interest. The Coliseum will be finished in ample time for the horse show. I don't like to make a prediction which is doubtful,

but it is possible the Veiled Prophet and his merrie crew may visit it, and if President McKinley comes here during Fair week, it would be strictly in order for him to declare it open.

The transportation companies have, as usual, treated us with the utmost liberality. There will be more excursions than usual, and these will bring in large crowds. Besides these, there will be special rates from all points, with facilities of every character. We have broken all records by holding 13 annual expositions, and making each self-supporting. Now we propose to break another record in the matter of attendance and general success. Watch us, and see if we don't do so."

RABBI EPSTEIN DEAD.

Rabbi Isaac Epstein, President of the United Hebrew Relief Association and the oldest Jewish preacher in St. Louis, died Thursday morning, the 2nd inst., at his residence, 2214 Locust st. Death came peacefully, after a long life of noble deeds and self-sacrifice.

Rabbi Epstein was born in Meiningen, Saxony, and came to America early in life. He spent thirty years in charge of a church at Mobile, Ala., coming to St. Louis in 1878. From that time until 1882 he had charge of Shalom Temple. At the end of that period, he accepted the presidency of the United Hebrew Relief Association, and retained the position up to the time of his death.

All his time was devoted to the poor and needy. No case of destitution, however isolated, failed to receive his personal care. Such work, in time, undermined his health and hastened the final end. The funeral took place from the family residence and, in deference to the wishes of the deceased, was simple and unostentatious. A great number of people gathered to pay the last tribute of respect to the dead and accompanied the funeral procession to the grave.

Touching and well deserved addresses were made by Rabbis Moritz Spitz, Samuel Sals and H. J. Messing. The pall-bearers were William Stitz, William Goldstein, L. Schindler, A. Waldman, A. Wiedler, H. Lindenbaum, J. Isaacs and Marcus Bernheimer. Testaments of condolence were received from all parts of the community.

Rabbi Epstein leaves behind him a host of people who will look in vain for his kindly face and welcome presence, and a family of four sons and two daughters who will feel keenly the loss of him whose tender care guarded their growing years. To them, we extend our heartfelt sympathy in this their hour of bereavement.

To the world of music he leaves the Epstein Brothers, whose eminent talents have won them a foremost place and rendered them an honor to their worthy father.

MAJOR AND MINOR.

Miss Josie Ludwig is in Paris, studying with Rothly.

Rumor has it that Victor Maurel intends giving a series of concerts in America next season.

Mme. Lillian Blavnet will proceed to Italy to participate in the Donizetti Memorial celebration, which takes place at Bergamo in August. She is the only singer not a compatriot of the composer who will sing on this occasion.

Milton B. Griffith, a well known tenor of Indianapolis, has located in St. Louis and opened a vocal studio at the Conservatorium, 3521 Olive st. Mr. Griffith was engaged, immediately upon his arrival, as tenor of the Lindell Avenue Methodist Church. He is an experienced singer, and has done much work, and sings with great ease and expression. Mr. Griffith accepts engagements for concerts and oratorios.

NEUROSES OF THE LARYNX.

In a "Note on Codeine," in *The Lancet*, Dr. James Braithwaite, of Leeds, says: "Codeine seems to have a special action upon the nerves of the larynx, hence it relieves a tickling cough better than any ordinary form of opium. One-half of a grain may be given half an hour before bedtime. It was in my

own case that I first began to use codeine. For more than twenty years, usually once every winter, I have been seized with a spasmodic cough just before going to sleep which becomes so severe that I am compelled to get up and sit by the fire. After an hour or two I return to bed, and am free from the cough till the next winter. In other respects, I enjoy good health. Many years ago I found that one-

half grain of codeine, taken about two hours before bedtime, absolutely stops the attack and leaves no unpleasant effect the next morning."

We find, however, that where there is great pain, the effect of codeine alone may not be sufficient, and the pain-relieving qualities of antikanina are required. Sometimes chronic neuroses may be cured by breaking the continuity of the pain, for which purpose we have found this combination peculiarly suited.

Clinical reports in great number are being received from all sections of the country, which, verifying Dr. Braithwaite's observations as to the value of codeine, place even greater stress upon the advisability of always combining codeine with antikanina in treatment of any neuroses of the larynx, coughs of all descriptions, bronchial affections, as well as chronic neuroses. The tablets of "Antikanina and Codeine," containing 41 grains antikanina and 1 grain sulphate codeine, meet the indications almost universally, and can be purchased at all drug stores. The adult dose is one tablet, repeated in an hour, if necessary.—*The Laryngoscope*.

Like rust on polished metal

Like oil on rust

Blights and Crimps the Nervous System.

St. Jacobs Oil

removes the blight and cures the pain.

NEURALGIA**It's a Wise Nurse**

that speeds the recovery
of her patients by
giving them

ANHEUSER-BUSCH'S

Malt-Nutrine

TRADE MARK.

—the food drink. It contains
the greatest amount of real
nutriment and is strength-giving
and flesh-making. Invaluable
to nursing mothers, consump-
tives and sufferers from wasting
diseases.

To be had at all druggists' and grocer's.

PREPARED BY

ANHEUSER-BUSCH BREWING ASSOCIATION,
ST. LOUIS, U. S. A.

Send for handsomely illustrated colored booklets
and other reading matter.

Many a woman is so exquisitely
organized that the strains of
music cause her to forget to eat or
drink until reminded of the
necessity by physical exhaustion,
but the Nineteenth Century Woman
never forgets to be daintily clothed,
and she knows too that the place
of all others to buy exactly what
she wants at just the price she
can afford to pay, is

Baris
—St. Louis—

P. S.—Mail Orders are answered the same day
as received, and special attention is given to
accurately filling them.



SIXTH, OLIVE AND LOCUST.



REVIEW

SUBSCRIBERS

If you subscribe
through an agent,
see that you get
our official receipt

**A. P. ERKER & BRO.,
OPTICIANS.**

Prescriptions of Oculists a Specialty.

OPPOSITE BARR'S.

608 OLIVE STREET.

SPECTACLES AND EYE GLASSES.

Opera Glasses, Telescopes, Microscopes, Drawing
Instruments Artificial Eyes, Etc.

TRADE MARK

**J. L. ISAACS
WALL PAPER CO.
DECORATORS,
FRESCO ARTISTS.**

INLAID HARD WOOD FLOORS.

EXCELSIOR BUILDING,

1210 Olive Street.



OUR
NEW
STORE,

519 Locust St.

DET. BROADWAY AND SEVEN,

The Finest & Most Complete

UMBRELLA,**PARASOL AND CANE**

ESTABLISHMENT IN AMERICA.

We have made it so by careful and consen-
tation work, giving full value in all our trans-
actions. Come and compare our goods, finish
and prices.

**NAMENDORF BROS.**

MANUFACTURERS,

STORE & FACTORY, 519 LOCUST STREET.

BERTINI'S**Twelve Preludes & Rondos.**

EDITED BY CARL SIDUS.

Complete in 1 Book, \$2.00.

Published in Kunkel's Royal Edition.

This is a set of most instructive studies of the 2nd
and 3rd grades. They offer excellent variety of
technical work and are indispensable to the musical
education of every pupil.

To be had at all music stores and of the publish-
ers.

KUNKEL BROTHERS,

612 Olive Street, ST. LOUIS.

SOUTHERN JOLLIFICATION.

PLANTATION SCENE.

SYNOPSIS—Darkies gathering at twilight after a day of cotton picking in the fields. Uncle Joshua leads all with his favorite song "I'm a Happy Little Nig," which is responded to by all the darkies in a grand "Hallelujah." Then follow the irresistible "break down" and banjo solo, while the dusky queens are up and tripping the light fantastic steps to the pride of their enraptured swains.

Charles Kunkel.

[illegible]

Copyright, Kunkel Brothers, 1890.

1290 - 5

Note.—This piece produces an immense effect when it is accompanied with Bones, Drum, Tambourine, Clogs, Triangle and Sand Paper Pads. The Sand Paper Pads are used in the Banjo solo to imitate the shuffling of the feet in dancing. The effect produced is most realistic. The musical parts for the instruments and sand paper pads may be obtained of
KUNKEL BROTHERS. Price, 50c.

4 Halle-lu-jah Halle-lu-jah Oh Glo-ri-a Halle-lu-jah Halle-lu-jah Oh Glo-ri-a

p *f* *mf* *f* *mf*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

cres. *cres.* *do.* *f* *sempre cres.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Banjo Solo.

mf *f* *p*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

mf

Ped. Ped. Ped. Ped. Ped. Ped. Ped.



1290 - 5

lu-jah Halle-lu-jah Oh, Glo-ri-a Halle-lu-jah Halle-lu-jah Oh Glo-ri-a

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

f *ff* *mf*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

mf *cres.* *cres.* *cres.* *f*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

sempre cresc. *rf* *rf*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

b. The small c² in () may be omitted by small hands, 1290-5

INTERMEZZO SINFONICO.

CELESTIAL HARMONIES.

Adapted for the Piano by Charles Kunkel.

Andante sostenuto $\text{♩} = 56$.

Pietro Mascagni.

The first system of musical notation for the piano. It consists of a treble and bass staff. The key signature has one flat (B-flat). The time signature is 3/4. The music features a melody in the treble staff and a harmonic accompaniment in the bass staff. There are several measures with triplets and other rhythmic patterns. Pedal markings are indicated below the bass staff.

Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped.

The second system of musical notation. It continues the melody and accompaniment. A marking "cantabile. a tempo." appears above the treble staff. A "rit." marking is above a triplet in the treble staff. A "N.B." marking is above the bass staff. Pedal markings are indicated below the bass staff.

cantabile.
a tempo.

rit.

N.B.

♪ Ped. Ped. Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped.

The third system of musical notation. It continues the melody and accompaniment. Pedal markings are indicated below the bass staff.

♪ Ped. ♪ Ped. ♪ P ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped.

The fourth system of musical notation. It continues the melody and accompaniment. Pedal markings are indicated below the bass staff.

♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped.

The fifth system of musical notation. It continues the melody and accompaniment. A "N.B." marking is above the bass staff. Pedal markings are indicated below the bass staff.

N.B.

♪ Ped.

Manner of execution.

The P signifies Pedal.

1376-5

Copyright, Kunkel Bros. 1891.

♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped.

♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped.

♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped.

♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped. ♯ Ped.

♯ Ped. Ped. Ped. ♯ Ped. Ped. ♯ Ped. Ped. ♯ Ped. Ped. ♯ Ped.

delicatamente.

The musical score consists of five systems, each with a grand staff (treble and bass clef). The notation is highly rhythmic, featuring many sixteenth and thirty-second notes, often beamed together. The piece begins with a *ppp* (pianississimo) dynamic marking. Throughout the score, there are numerous 'Ped.' (pedal) markings, some with a diamond symbol, indicating when to use the sustain pedal. The dynamics vary, including *ppp*, *f* (forte), and *mf* (mezzo-forte). The notation includes various accidentals and articulation marks, such as slurs and accents.

ppp

Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

f

mf

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

First system of musical notation. Treble and bass staves. Treble staff has a series of chords with a crescendo (cres.) marking. Bass staff has a series of chords with a piano (p) marking. Pedal points are indicated by asterisks and the word "Ped." below the staff.

Second system of musical notation. Treble and bass staves. Treble staff has a series of chords with a mezzo-forte (mf) marking. Bass staff has a series of chords with a piano (p) marking. Pedal points are indicated by asterisks and the word "Ped." below the staff.

Third system of musical notation. Treble and bass staves. Treble staff has a series of chords with a fortissimo (ff) marking. Bass staff has a series of chords with a mezzo-forte (mf) marking. Pedal points are indicated by asterisks and the word "Ped." below the staff. A "First ending" marking is present above the treble staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a series of chords with a piano (p) marking. Bass staff has a series of chords with a piano (p) marking. Pedal points are indicated by asterisks and the word "Ped." below the staff.

* This composition has two endings. The choice is left with the performer.

Second ending.
U'istesso tempo.

p

Ped. * Ped. *

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

strepitoso.

mf *f*

* Ped. * Ped.

* Ped.

rit.

a tempo.

ff *p*

Ped. * Ped.

* P * Ped. * Ped. * Ped. * P * P * P * Ped.

* Ped.

rit.

a tempo.

p *pp* *pp*

* Ped.

* Ped.

* Ped.

* Ped.

* Ped.

TRUST IN GOD.

3

Religious Meditation.

Introducing Martin Luther's Choral "A strong tower is our God."

Claude Melnotte.

Religioso. ♩ = 116.

To insure a refined and scholarly rendition of the piece, the artistic use of the pedal as indicated is imperative.

The musical score is written for piano and organ. It begins with a tempo marking of 'Religioso' and a quarter note equal to 116 beats. The key signature is one sharp (F#). The score is divided into five systems. The first system includes a piano part with a forte (f) dynamic and an organ part with a piano (p) dynamic. The second system features a piano part with a mezzo-forte (mf) dynamic and an organ part with a piano (p) dynamic. The third system includes a piano part with a mezzo-forte (mf) dynamic and an organ part with a piano (p) dynamic. The fourth system features a piano part with a forte (f) dynamic and an organ part with a piano (p) dynamic. The fifth system includes a piano part with a forte (f) dynamic and an organ part with a piano (p) dynamic. The score concludes with a copyright notice for Kunkel Bros. 1593 and the number 1507-5.

espress.

rit.

mf

Ped. Ped. Ped. Ped.

a tempo.
armonioso.

pp

Ped. Ped.

pp

Ped. Ped.

pp

Ped. Ped. Ped. Ped.

Ben marcato il canto.

Choral. pp

pp

Ped. Ped. Ped. Ped. Ped.

Musical notation for a piano piece, featuring five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* and *ppp*. Pedal markings are indicated by a star symbol and the word "Ped.". Fingerings are shown with numbers 1-5. Some measures include "l.h." (left hand) markings. The piece concludes with a *ppp* marking and a final cadence.

①

1507-5

8

2313 13 7

espress.

Pod. Pod. Pod. Pod. P P P

231315

R

231313

* Ped. * Ped. * Ped. * Ped. Ped.

Musical score for "The Rose Tree" in 2/4 time. The score is written for a piano (p) and includes a vocal line (soprano) and a piano accompaniment (piano). The key signature is one flat (B-flat). The tempo is marked "Allegretto". The score consists of two systems. The first system has a vocal line and a piano accompaniment. The second system has a vocal line and a piano accompaniment. The piano accompaniment features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The vocal line is a simple melody. The score ends with a double bar line.

MADRID.

SPANISH DANCE

SPANISCHER TANZ.

Edited by Kullak.

Moritz Moszkowski Op. 12, N^o 1.

Allegro brioso. ♩ = 69.

The musical score is written for piano and bass. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro brioso' with a metronome indication of 69 beats per minute. The score is divided into five systems. The first system starts with a forte (f) dynamic. The second system continues with various rhythmic patterns. The third system includes a 'Fine.' marking and a mezzo-forte (mf) dynamic. The fourth system features a repeat sign with first and second endings. The fifth system concludes the piece. Pedal points are indicated throughout the score with 'Ped.' and a star symbol.

Copyright - Kunkel Brothers 1892.

191.2

First system of musical notation, measures 1-6. Treble and bass staves with various fingerings and dynamics.

Second system of musical notation, measures 7-12. Treble and bass staves with various fingerings and dynamics.

Third system of musical notation, measures 13-18. Treble and bass staves with various fingerings and dynamics.

Fourth system of musical notation, measures 19-24. Treble and bass staves with various fingerings and dynamics.

Fifth system of musical notation, measures 25-30. Treble and bass staves with various fingerings and dynamics.

Sixth system of musical notation, measures 31-36. Treble and bass staves with various fingerings and dynamics.

SOUVENIR de PESTH.

Hungarian Dance.

Johannes Brahms.

Allegro $\text{♩} = 144$

Secondo.

The musical score consists of four systems of piano accompaniment. Each system is written for the right and left hands in 2/4 time, with a key signature of one sharp (F#). The tempo is marked 'Allegro' with a quarter note equal to 144 beats per minute. The first system is marked 'Secondo.' and includes dynamics like *f* and *mf*. The second system includes dynamics like *f* and *mf*. The third system includes dynamics like *f* and *mf*. The fourth system includes dynamics like *f* and *mf*. The score includes various musical notations such as notes, rests, and fingerings.

SOUVENIR de PESTH.

3

Hungarian Dance.

Johannes Brahms.

Allegro ♩ 144.

Primo.

8

p *leggero.*

f

p

Ped. ✱

f

f

Ped. ✱

p

f

mf

f

Ped. ✱

Ped. ✱

First system of musical notation. The left hand (bass clef) plays a series of chords and single notes, marked with *f* (forte) and *p* (piano). The right hand (treble clef) plays a series of chords and single notes, marked with *f* and *poco rit.* (poco ritardando). Pedal points are indicated by "Ped." and a star symbol.

a tempo.

Second system of musical notation. The left hand (bass clef) plays a series of chords and single notes, marked with *f* and *p*. The right hand (treble clef) plays a series of chords and single notes, marked with *f* and *p*. Pedal points are indicated by "Ped." and a star symbol.

Third system of musical notation. The left hand (bass clef) plays a series of chords and single notes, marked with *f* and *p*. The right hand (treble clef) plays a series of chords and single notes, marked with *f* and *p*. Pedal points are indicated by "Ped." and a star symbol.

Fourth system of musical notation. The left hand (bass clef) plays a series of chords and single notes, marked with *p* and *f*. The right hand (treble clef) plays a series of chords and single notes, marked with *f* and *p*. Pedal points are indicated by "Ped." and a star symbol.

Fifth system of musical notation. The left hand (bass clef) plays a series of chords and single notes, marked with *f* and *p*. The right hand (treble clef) plays a series of chords and single notes, marked with *f* and *p*. Pedal points are indicated by "Ped." and a star symbol.

a tempo.

Giocos.

First system of musical notation. The upper staff is in bass clef with a key signature of two sharps (F# and C#). It contains a series of chords and single notes, with fingerings indicated by numbers 1-5. The lower staff is in bass clef and contains a continuous eighth-note accompaniment. Dynamics include *mf* (mezzo-forte) and *cres.* (crescendo). Pedal markings are present below the lower staff.

Second system of musical notation. The upper staff continues the melodic line with various chords and fingerings. The lower staff continues the eighth-note accompaniment. Pedal markings are present below the lower staff.

Third system of musical notation. The upper staff features chords and fingerings. The lower staff has a more sparse accompaniment with some rests. Dynamics include *p* (piano). Pedal markings are present below the lower staff.

Fourth system of musical notation. The upper staff continues with chords and fingerings. The lower staff has a more active accompaniment. Dynamics include *f* (forte). Pedal markings are present below the lower staff.

Fifth system of musical notation. The upper staff continues with chords and fingerings. The lower staff has a more active accompaniment. Dynamics include *f* (forte). Pedal markings are present below the lower staff.

First system of musical notation. Treble and bass staves. Dynamics: *mf*, *cres.*, *f*. Pedal markings: Ped. ✱, Ped. ✱, Ped. ✱, Ped. ✱, Ped. ✱.

Second system of musical notation. Treble and bass staves. Dynamics: *mf*, *cres.*, *f*, *P*. Pedal markings: Ped. ✱, Ped. ✱, Ped. ✱, Ped. ✱, Ped. ✱, P ✱.

Third system of musical notation. Treble and bass staves. Dynamics: *p leggiero.*, *f*. Pedal markings: Ped. ✱.

Fourth system of musical notation. Treble and bass staves. Dynamics: *f*. Pedal markings: Ped. ✱, Ped. ✱.

Fifth system of musical notation. Treble and bass staves. Dynamics: *f*. Pedal markings: Ped. ✱.

Sixth system of musical notation. Treble and bass staves. Dynamics: *f*, *f*, *f*. Pedal markings: Ped. ✱, Ped. ✱, Ped. ✱.

FOR THEE.

(FÜR DICH.)

Translation by H. Hartmann.

H. W. Petrie.

Moderato $\text{♩} = 80$.

2. Kling - et, ihr Lie - der, wo sie euch vernimmt Nur

1. Lieb - chen, am Fens - ter - chen har - re ich dein, O,

1. Von - der the stars in their splen - dor ap - pear Their

2. Here 'neath your win - dow my heart sing a song For

2. dir sind sie be - stimm't. Die al - le Welt für mich er - füllt, Von

1. lass mein Lied hin - ein! Du bist des Her - zen's Son - nen - scheit, Setz

1. vig - ils long to keep The night - in - gale sings ten - der - ly, All

2. none but you to hear I love but you my own true love, And

2. der mir Won - ne quillt. Um - tanz - ten Träu - me dich eh' ich sang, Sieh

1. hell - ster E - del - stein Und lä - gen Wel - ten zu Fü - ßen mir, Ich

1. na - ture sinks in sleep But rest - less, love, do I seek your bow'r, And

2. I pro - claim it here If dreams you courted be - fore I came. I

2. stets mein Bild ü - ber al - le schwang, Dies Glück hat nun mein Herz beschönigt Und im
1. thet - le lie - ber den Gram mit dir, Er - trüg' ver - eint mit dir die Noth In der

1. fast am I in your mag - ic pow'r, Ah! loves sweet cap - tive I will be, Dearest
2. know my dar - ling you lis'd my name, So light I go with song in heart, There is

2. Glück es da - rum Lie - der singt. So kling - et frisch durch Thor und Thür Unä
1. Lie - be gold' - nem Mor - gen - roth. Drum singt mein Herz im Ju - bel laut, Dies

1. maid - en come and smile on me. How fair the night, come be - its queen, Come,
2. nought can keep our souls a - part. And so my heart will sing its song, The

2. bringt ihr den sü - sses - ten Gruss von mir, Es singt mein Her - ze laut Und

1. Herz, das so lan - ge dem Glück ver - traut, Es singt mein Her - ze laut Und
cres.

1. come, dear - est maid - en and smile on me, Your lov - er maid is nigh Your
2. heart that has wait - ed for you so long, I found my love at last I

singt vor Ju - bel laut *cres.* Ge - fun - den hab' ich

1. lov - er maid is nigh I'm wait - ing, wait - ing,
2. found my love at last Ah! bliss - ful meet - ing

f

cres.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

met - nes Her - zens Lieb Ge - fun - den hab' ich

1. wait - ing love for thee I'm wait - ing, wait - ing,
2. dear - est thou art mine Ah! bliss - ful meet - ing

f

Ped. Ped. Ped. Ped.

met - nes Her - zens Lieb Ge - fun - den hab' ich

1. wait - ing love for thee I'm wait - ing, wait - ing,
2. dear - est thou art mine Ah! bliss - ful meet - ing

f

cres.

Ped. Ped. Ped. Ped.

1418-4

meines Herzens Lieb Ge - fun - den hab' ich mein Lieb, mein Herzens Lieb

1

1. waiting love for thee I'm wait - ing, wait - ing, I'm wait - ing love for thee
2. dearest thou art mine Ah! bliss - ful meet - ing, for

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. It contains a melody of eighth and quarter notes. The bass staff features a complex accompaniment with many beamed sixteenth notes. Pedal markings ('Ped.') are placed below the bass staff at the beginning, after the first measure, and after the second measure. The second system continues the piece, with the treble staff showing a melodic line and the bass staff showing a more active accompaniment. Pedal markings are again present at the beginning and after the first measure of this system. The score concludes with a final chord in the bass staff.

2.
Lieb, mein Herzens Lieb

2. love now thou art mine

h. *4* *5* *3* *p* *f* *Ped.* *Ped.* *Ped.* *Ped.*

VALSE.

LOVE LIGHT.

Presto $\text{♩} = 88$

August Durand.

Op. 83.

Presto 88

August Durand.
Op. 83.

ff *mf* *ff* *mf*

ff *ff*

f *poco rit.*

cres. *ff*

poco rit.

1. 2.

1004-5
Copyright, Kunkel Bros. 1888.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

cres - - - cen - - - do

p e leggiero

Ped. Ped. Ped. Ped.

di - - mi - - nu - - en - - do

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

cres - - - cen - - - do

p

Ped. Ped. Ped. Ped.

di - - mi - - nu - - en - - do

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

mf

Ped. Ped. Ped. Ped. Ped. Ped.

ff

rit.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

a tempo.

The musical score consists of six systems, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat). The tempo is marked 'a tempo.'.

- System 1:** Treble staff has a series of eighth notes. Bass staff has a series of chords. Dynamics: *p*, *cres.*. Pedal markings: Ped. *
- System 2:** Treble staff continues with eighth notes. Bass staff has chords. Pedal markings: Ped. *
- System 3:** Treble staff has eighth notes with fingerings. Bass staff has chords. Dynamics: *ff*. Pedal markings: Ped. *
- System 4:** Treble staff has eighth notes with fingerings. Bass staff has chords. Pedal markings: Ped. *
- System 5:** Treble staff has eighth notes with fingerings. Bass staff has chords. Pedal markings: Ped. *
- System 6:** Treble staff has eighth notes with fingerings. Bass staff has chords. Pedal markings: Ped. *

Ped. ⚡ Ped. ⚡ Ped. ⚡ Ped. ⚡ Ped. ⚡ Ped. ⚡

Cres.

Ped. ⚡ Ped. ⚡ Ped. ⚡ Ped. ⚡

Cres.

poco cres. *mf* *brillianto*

Ped. ⚡ Ped. ⚡ Ped. ⚡

mf *cres.* *poco a poco* *brillianto*

Ped. ⚡ Ped. ⚡

brillianto *f* *l.h.*

Ped. ⚡ Ped. ⚡

Strepitoso. *ff* *ff*

Ped. ⚡ Ped. ⚡

THE VOICE AND ITS USE.

The sweetest speakers in Europe, we are told, are certain Scotch women and French women. The voices of both, says an exchange, are high in pitch, and the French especially, are full of melody and note of gaiety. In spite of its rather high pitch, it permits within its range many varieties of tone, and by its charm it adds much to the pleasure of the ear. It is not, however, the medium. Indeed, it is very soft which in the light, laughing, trifling voice of a French woman would seem a bit of sprightliness. But in the deeper, slower, more serious tones of the German or the English woman, impress the hearer as coarse, and the French voice is the more delicate and self-completing. The hearer enjoys it, wishes, perhaps, that more voices were like that, but he hears in it no appeal to himself, no request for sympathy. It is the voice of the Scotch woman, the Scotch women. There is a touch of wistfulness, a hint of sorrow, in their tones - only a touch or a shade, and it is the Scotch woman's language, which leaves the cadence not quite finished when the sentence ends. It stirs one's sympathy, one seeks for fellowship, and it makes one feel that it is a language of fellow-creatures. It is given to the Scottish voice by the tone of education almost invariably present in it, irrespective of the rank of the speaker. It is the tone of education, the tone of education, because in most countries it is in only the upper, more cultivated ranks of society that the voice is so full of melody. In Scotland, Ireland and France, however, it is to be heard in the lowliest ranks of society. In Scotland, it seems a natural gift, shared alike by all ranks and classes, and only when the voice has been injured, by some trade or profession, is it lost. In France, it is not so. Indeed, "open-air" women generally have lost any natural sweetness that may once have been present in their voices, and are fighting against the wind which have made their voices harsh.

The Genoese have the loudest harsh voices in the world, and they have a twang as well. The Genoese themselves attribute this to the oil in the manufacture of their wine, which is so engagingly pungent. I would seem more naturally to be the result of a constant straining of their voices by shout and call. A Genoese woman will sit for half of a summer morning calling "Bachiching aw-aw Bachiching" to her husband, who is away at work, and then she'll go to vineyard with the harsh discord intended for "Battista," but Battista never seems to come or to answer. Probably Battista himself is seated in the vineyard, waiting to move. "Why should he? He has no assurance of my call," he might say. Nearly all the boys are named Battista, and all the mothers shout. Of course, he does not stir. The only wonder is that he and all the other Battistas do not spend their lives in the vineyard. As most of the boys are named for John the Baptist, so most of the girls are named for St. Catherine, a local saint, and the patois of the district imparted to them a couple of words from the girls' "Catherine" as from the boys' "Battista."

The English people do not shout. They ring bells or blow whistles or write notes. Their tones, however, are no sweeter than those of the Genoese. The English do not shout, they drawl, and there is nearly as rasping an effect produced by the English voice as by the Genoese shout. The English voice is deep, and its tones come out so low that it is almost sound that it is difficult to distinguish. There is a scraping sound, quite distinct from hoarseness, yet sharing its unpleasantness, which is a usual accompaniment of the deep English tone. The English voice lacks the gentle quality of the Scotch and the gay note of the French. It is usually dull and is frequently harsh.

It is difficult to make any general statement which will be true of all American voices, for the general character of the language and of heredity, shared by the inhabitants of most of our States, is of the same variety too much with us. England has one climate. America has many climates. All English descendants have the same blood. Americans are of many different bloods. Americans show a mixed ancestry. The general sameness of conditions in England has produced a sameness of speech. The variety of conditions in America, the voices vary with the conditions. The various sections in which certain prevalent faults or virtues are characteristic of individuality. The voice of a New England village is quite different from that of a New York city. The voice of a New England village lacks clearness, and is marked by a twang. Under emotional influence, it frequently becomes nasal. It is a soft voice. The women of the Middle Atlantic States speak with more vivacity using much emphasis. The women of the Southern States speak with even more than their Eastern sisters do. "I have never heard of the 'Western drawl,' but a drawl may be heard in almost every section of the country. The Southern drawl is the most noticeable. The Easterners draw no more than do the Easterners. The Westerners make up by abbreviation the time they lose by elongation. The Southern drawl is the least clear, as a rule, than those of Eastern voices. The

Pitch is not quite so high, and there is less shrillness. In large cities, in both the East and West, where women live for the most part indoor lives, their voices are sweeter and clearer than in the country, although a soft, clear voice is rare, even in the cities.

For the white women are noted for the clarity of their voices, but it is more for the richness than for the clearness of their tones. Their tones are deeper than those of the women of the islands, and while they are not as strong and their range is not as wide as theirs, they are more frequent in the North, the depth of their voices makes them peculiarly liable to the grating sound, which is more than named as a frequent complaint of the deep English tones. The Southern women speak low, however—a fact which helps to create smoothness. There is a peculiar richness in the tones of the Southern women, and a variety of range that the higher voices never possess. The Southern voice has in it a note of happiness, less gay, perhaps, than the French note, more appealing, fiercer, more intense, is a little depleted, and if the voice were speaking the hearer to join in the feeling it expressed.

Probably no other single element contributes more to the pleasure of discourse than does pure tone. Tone may be pure in a loud voice as well as in a soft voice. The voice of the singer in the musical scale has its own peculiar beauty, if but sounded clear and true, so each pitch of the human voice has a charm of its own, if it can but be set free from all accompanying discord. Men have been known to be attracted to a single voice, and to mean from the husk of noise which surrounds them, yet it is only at intervals that we are thus distressed. Our voices over and over again present to us the same fault, but our ears are dull. We are so used to the sound of our own voices that we need six for granted, and finally cease to notice it.

As everyone knows, the sound of the human voice is determined by the rate of vibration of certain chords vibrating in a small, tube-like structure in the throat known as the larynx. These chords, when vibrating in the usual, pure tone would, of course, be lost. Such a cause is present whenever the voice is raised above the normal level, and in any way in its passage through the upper throat and mouth. The fewer the vibrations of the chords, the more does any change in their rate affect the result. The more vibrations there are, the less any change in a deep tone than in a high one. As we may sound each note of a piano loudly or softly without any noticeable change in the quality of the tone, the voice as clear as a soft one. But the more force we expend, the harder that force is to control, and, consequently, a soft voice is made clear more easily than a clear voice is made soft. The voice is inclined to set free his natural tone, and to keep it free by keeping his voice low, our social gatherings are full of voices raised above the normal level. The nervous strain which the jangle of sounds makes them present. Imagine an afternoon tea where the voices were clear and melodious. Would it not be strange to hear a lady utter the words:

Without a doubt the customary remedy prescribed for all human ills such as lies outside the spheres of patent medicines, namely, a critical and unrelenting examination of the fault of each individual, would work a speedy reform in this matter. But that cure is so costly and disagreeable when personally applied, that few are willing to expose themselves to it. However, there are the children. We might try it upon them, and thus save the next generation from one of the most common and dangerous diseases of the race. Six months of effort, persistent through many temporary estrangements, succeeded in influencing her 12-year old daughter to abandon her favorite "Mary and the Lamb" story, and to read the following sentences as "Ralph will buy Mary and me some candy." That child, when a woman, will use the words "I might have been a mother" with more force than I might. We could note magnanimously.

Especially we suffer from the poor vocal training of public speakers. A musician does not consider himself equipped for his performance unless he has been trained to use his voice with the ability to read his music. He also tunes his instrument and makes that he can be by its use translated, not merely the written score, but also the implied feeling of the music that he is to play. Public speakers, on the contrary, consider their task well done if they have used care in thinking out their subject and in writing their speech. They do not know how to increase the force of their words by a right use of their voices. The Press has recently called attention to this fault in the speech of one of the most famous men of the day, and it is a pity to find in him because he has so few defects, and because to it is added a somewhat indistinct enunciation, a fault which is as prominently in the voices of many other persons.

Clergymen are frequently at fault in this regard, and lecturers almost as frequently. This is due in part, no doubt, to the faulty training of the present generation. The writer remembers to have heard Wentworth's lines ending—

But she is in her grave, and, oh,
The difference to me!"

recited by a child that he jumped in his seat at the word "oh" pronounced 'aw," and accompanied by a scraping of the chords which seemed in some remote way to indicate violent rage. The child was commended for having "remembered the poem so well."—*The Pall Mall Gazette*.

THE CARE OF CHURCH ORGANS.

An organist desires instructions as to the care of his instrument; and as the subject concerns others in the church, we offer the following general directions:

Excessive dampness and heat are the two conditions which operate severely against the preservation of the organ.

Rainy weather, if long continued, will penetrate to the innermost parts of an organ; and valves and keys will stick, and sometimes glue will become soft, and the bellows will leak, and necessitate the visit of mechanics from the organ factory. In extremely damp weather and in new churches, where the walls are apt to be damp, it has been found beneficial to light a gas or oil stove in the organ chamber, care being taken not to place the stove too near any of the pipes. The best way of drying the mechanism, as excessive heat is as bad as dampness, is to place a fire of straw or brush in the organ, causing woodwork to dry and shrink, and possibly to crack and warp.

It may be well to say here that only the best-seasoned lumber should be used in organ-building. Not all builders are as careful as they should be in this matter; and care should be taken when a new organ is contemplated, to look well into the proposed builders' facilities for seasoning wood.

Changes in the temperature of the church from week to week do no real damage to a properly constructed organ; it will probably put the organ temporarily out of tune, but with the return to normal temperature this rights itself more or less perfectly, as will be seen in what follows.

There are two kinds of pipes in an organ, known as flue-pipes and reed-pipes; and they may be roughly described as being developments respectively of a "penny whistle" and a "tin horn." The sound of the flue-pipe is produced by the vibration of the air in the pipe, and in the reed-pipe, as in the cheap toys, the variations in the quality of the tone being obtained through skillful modifications of the shape of the pipe and the reed, and the material used in making. In the "fine-work" the sound is produced by the vibration of the column of air in the pipe, and in the "cheap-work" it is made by the vibration of the tongue of brass which constitutes the "reed." A change of temperature alters the pitch of flue-pipes by condensing or rarefying the air in the pipe. When the temperature rises to a certain point, the previous pitch of the pipe returns with it.

With the reed-pipe the elongation or contraction of the reed, caused by heat or cold, also has its effect, and the return to the original pitch is not so certain. Good reeds will stand considerable change in temperature; but those found in old organs are usually of poor quality, and seem to be continually out of tune and in need of attention.

Dust is the great enemy of reeds, the least particle getting under the tongue usually stopping all "speech" of the pipe. The dust of years may accumulate in the bottom of a fine-pipe, out of the current of air, and its tone is of almost unimpaired quality. In short, fine-pipes need practically no attention, and are not so easily damaged as the others, however, they have to be cleaned and tuned frequently, if they are to be kept in good condition. This is not a difficult operation, and almost any organist can do it if he sees it done once by professional organ-tuners. It was the custom of the musical editor, when playing a small organ in a country church, to clean the reeds regularly every week. They were then kept in a fair condition as their construction would permit.

Churches having large organs usually contract with the builders to visit the organ every fortnight.

While dust perhaps does insignificant harm in an organ, it is better to keep it out if possible. On sweeping days the swell-boxes should be kept closed, at other times they are better open, thereby equalizing the temperature in all parts of the organ. In one church that we know of, where the organ occupies an alcove, a heavy curtain is placed in such a position that it can be drawn down and shut off the organ from the rest of the church. This had been drawn on sweeping days for many years when we saw it, and the organ was practically clean.—*Evangelist*.

Alexander Wheelock Thayer, of Boston, who died recently in Trieste, was known chiefly by the great biography of Beethoven to which he gave the greater part of his life. The work, though it has been left incomplete, is still the standard biography of Beethoven. Mr. Thayer left \$30,000 to Harvard College, his alma mater.

PROFESSIONAL CARDS.

PIANO, ETC.

OTTO ANSCHUTZ,
PIANIST AND TEACHER,
Address, 257 Sidney St., St. Louis.

W. M. D. AHMSTRONG,
PIANIST AND ORGANIST,
(Harmony, Composition, Counterpoint and Instrumentation),
Address, Alton, Ills.

EDWARD H. BLOESER,
Studio, 1004 1/2 Laclede Bldg., 4th and Olive Sts.

MISS EMILIE E. DETERING,
TEACHER OF PIANO,
Address, 1201 1/2 Sidney St., or 2007 South 11th St.

MISS DOLLIE DOWZER,
TEACHER OF PIANO,
Post-Graduate of Beethoven Conservatory,
Address, 519 West End Place

COLLEGE OF MUSIC,
VICTOR ELLING,
303 N. Grand Ave.

E. P. STEIN BROTHERS,
Address, 2214 Locust St.

J. P. GRANT,
TEACHER OF PIANO,
Address, 411 S. 23rd St.

MRS. EMILIE HELMERICH,
TEACHER OF PIANO AND VOICE,
Music Rooms and Residence, 325 South 7th St.

MISS KATIE JOCHUM,
PIANIST AND TEACHER,
Address, 1065 Laval St.

P. ROBERT KLUTE,
Organist Wagoner Place M. E. Church,
Vienna Conservatory of Music, 3019 Easton Ave.

ERNEST R. KROEGER,
PIANIST AND ORGANIST,
(Harmony, Composition, Counterpoint and Instrumentation),
Address, 361 Olive St.

MISS JULIA B. KROEGER,
TEACHER OF PIANOFORTE PLAYING,
Address, No. 361 Olive St.

MRS. JOSEPHINE H. LEE,
TEACHER OF PIANO AND THEORY,
Studio of Music, 361 Olive St.

O. F. MOHR,
TEACHER OF PIANO,
Address, 615 South Fourth St.

MISS CHRISTINE M. MOHR,
TEACHER OF PIANO,
Teacher of Intermediate Dept. for Mrs. Strong-Stevenson,

MISS NELLIE ALLEN PARCELL, PIANIST,
TEACHER OF PIANO AND HARMONY,
Post-Graduate of Beethoven Conservatory,
Diploma from Leipzig Co. Address, 316 Pine Street

MISS NELLIE PAULING,
PIANIST AND TEACHER,
Graduate of Beethoven Conservatory,
Pupil of Mrs. Nellie Strong-Stevenson, Address, 305 Lucas Ave.

AUG. F. REIPSCHLAEGER,
PIANIST AND TEACHER,
Address, 429 Iowa Ave.

JOHN F. ROBERT,
TEACHER OF PIANO,
Address, 3034 Thomas St.

ALFRED G. ROBYN,
PIANIST AND ORGANIST,
Address, 2714 Pine St.

MRS. MAUDE E. STAATS TRUITT, Soprano,
Vocal Culture and Pianoforte Instruction,
Organist Catholic M. E. Church, Engages for Concerts,
Musicals, etc. Address, 507 Highland Ave.

THE ST. LOUIS PIANO SCHOOL,
MRS. NELLIE STRONG-STEVENSON, Directress,
Thorough Course, Piano, Harmony, Lectures on all Musical
Subjects. Address, 361 Olive Street.

ED. C. VIELL,
PIANIST AND TEACHER OF PIANO,
Graduate of the Vienna Conservatory,
Address, 201 California Ave.

MISS CARRIE VOLLMAR,
PIANIST AND TEACHER,
Organist Memorial M. E. Church. Residence, 2125 Sidney St.

PIANO, ETC.

MISS BEUTHIA WINNLOW,
TEACHER OF PIANO AND VOICE,
Address, 606 Maryland Ave. App.

SINGING, ETC.

MAX BALLMAN,
TEACHER OF VOCAL MUSIC,
Music Rooms, 1045 North Broadway

MISS EUGENIE DUSCHAL (COSTANTO),
SUPERVISOR OF MUSIC, PUBLIC SCHOOLS,
Vocal Instruction. Address, 3008 N. 21st St., St. Louis.

A. DOLMÉ ERICK,
VOCAL STUDIO,
Address, 363 N. Grand Ave.

MILTON B. GIFFITH, Tenor,
Vocal Instruction.
Accepts engagements for Concert and Oratorio.
Studio, Conservatorium, 361 Olive Street.

MRS. S. K. HAINES,
TEACHER OF VOCAL MUSIC,
Churches and Concerts provided with Professional Singers.
Address, 25 Vista Building, Grand and Franklin Aves.

MRS. MARY E. LATEY,
VOCAL INSTRUCTION.
Hundersdorf Method. Address, 3625 Finney Ave.

MISS ZELLA E. LEIGHTON, (Soprano)
TEACHER OF VOCAL MUSIC,
Pupil of Shakespeare, London, and Patti, Milan.
Address, 2906 Lucas Ave.

MISS TONI LIEBER,
CONCERT SINGER AND TEACHER FROM BERLIN,
New Department for Sight Singing. Foreign languages taught
by competent assistant teachers. Studio, 825 Ware Ave.

MISS LILY B. MARSTON,
CONCERT SINGER AND VOCAL TEACHER,
Post-Graduate of Cincinnati Co. of Music.
Address, 3727 Finney Ave.

ROBERT NELSON,
THE ART OF SINGING AS TAUGHT IN ITALY,
St. Louis Conservatory of Vocal Music,
Robt. Nelson, Director. 2027 Washington Ave.

JAMES M. NORTH,
VOCAL TEACHER,
Music Rooms, 3445 Olive St., Room 7.

D. WENNER,
VOICE CULTURE,
Concert Singer, (Baritone).
Address, 1206 Grattan St.

VIOLIN, CELLO, ETC.

P. G. ANTON, Jr.,
VIOLONCELLO,
Concert Soloist,
Address, 1529 Chouteau Ave.

FRITZ GEH,
SOLO VIOLINIST,
Grand Opera House. Address, 351 Olive St.

CHAS. KAUB,
VIOLINIST AND TEACHER,
Address, 366 Laval St.

ARNOLD PESOLD,
SOLO VIOLINIST AND TEACHER,
Address, 335 Laclede Ave.

LOWELL PUTNAM,
TEACHER OF VIOLIN, MANDOLIN, BANJO, GUITAR,
Address, 1123 Leonard Ave.
3rd St., bet. Easton and Franklin Aves.

MAURICE SPYER,
VIOLINIST,
Teacher of Violin and Mandolin.
Address, 354 Finney Avenue

CHARLES STREEPER,
SOLO CONCERTIST,
Instructious given. Address, 609 Century Theatre.

CARL A. THOLL,
SOLO VIOLINIST AND TEACHER,
Address, 9, 902 N. High St.

PIANO TUNERS.

W. C. CROUSE,
PIANO TUNER,
With O. A. Field Piano Co. 1003 Olive St.

PIANO TUNERS.

E. R. ROSEN,
TUNER AND REPAIRER,
Address Care of Kunkel Brothers.

ELOCUTION.

THE PERRY SCHOOL OF ORATORY & DRAMATIC ART,
Y.M.C.A. Building, Cor. Grand and Franklin Aves.
Address Edward J. Perry, Principal.
Entertainments and Engagements solicited.

EUGENIA WILLIAMSON, B. E.,
TEACHER OF ELOCUTION AND DEBATE.
For circulars and terms, address:
257 Morgan Street, St. Louis, Mo.

MISCELLANEOUS.

D.R. ADAM FLICKINGER,
DENTIST,
Removed his office from 797 Pine Street to 1113 Pine Street.

PAPER IN THIS REVIEW FURNISHED BY
C. D. GARNETT,
PAPER MANUFACTURER AND DEALER,
Music and Publication Paper a Specialty. ST. LOUIS

GEO. E. OWENS,
PRINTER, 20 VINE STREET,
Programs, Invitations, Etc., given prompt and careful
attention.

THOMAS H. SMITH & CO.,—Malcolm Love,
Wegman & Co., and other first class PIANOS & ORGANS, sheet
Music & Musical Merchandise, 309 Finney Ave., St. Louis, Mo.

A. E. WHITAKER,

SUCCESSOR TO EDWARD NENNSTIEL,
Pianos and Organs for Sale and for Rent. Tuning
and Repairing, 119 Olive Street, ST. LOUIS.
Branch Store, 2512 and 2514 N. 14th St.

WAGENFUHR & HILLIG,

BOOK BINDERS,
506 Olive St., Room 41,
Specialty of Music Binding. Best Quality Work,
Lowest Price.

CHAS. A. DRACH

ELECTROTYPE CO.
ELECTROTYPERS—
... AND ...
* — STEREO TYPERS,
COR. FOURTH AND PINE STREETS,
(Old Globe-Democrat Building)
ST. LOUIS, MO.

Why be without

A Metronome?

WHEN YOU CAN GET

Kunkel's

Pocket

Metronome

THE BEST EVER MADE, FOR 50 CENTS.

KUNKEL BROTHERS

612 OLIVE ST.

STUDIES.

Kunkel's Royal Edition

Of the most famous studies embodies all the researches known in piano literature. The well-known perfection of the Royal Edition in all that relates to fingering, phrasing, annotations, adaptation to modern wants, etc., leaves little to be said. These studies have been edited by the greatest pedagogical masters of the age—Hans von Bülow, Carl Tausig, Hans Schmitt, Franz Liszt, etc., etc.

Behr-Sidus.

Op. 575. Price 75 cents. Containing: No. 1—Child's Song. No. 2—In the Month of May. No. 3—Child's Play. No. 4—Joyfulness. No. 5—Barcarolle. No. 6—Shepherd's Song. No. 7—Spanish Dance. [R. E.]

Beyond doubt the simplest studies published. Guide the young beginner in the most satisfactory manner. Great delight for children; stepping stone to Carl Sidus' great studies, op. 500 and 501.

Gurlitt-Sidus.

Album Leaves for the Young. Revised edition by Carl Sidus of Gurlitt's famous Little Tune Pictures for the Young Pianist. Great studies in style and phrasing. Price \$1.50. Containing: No. 1—March. No. 2—Bright Morning. No. 3—Northern Strains. No. 4—By the Spring. No. 5—Song of the Lily. No. 6—Slumbering Song. No. 7—The Fair. No. 8—Turkish March. No. 9—Dancing Waves. No. 10—Free Faucels. No. 11—Sunday. No. 12—The Little Wanderer. No. 13—Hunting Song. [R. E.]

Very pleasing to the pupil. Complete little pieces, developing style and finish in playing.

Moscheles-Henselt.

Op. 70. Twelve Characteristic Studies in two books. Henselt's revised and annotated edition of Moscheles' great studies.

Book I. Containing: No. 1—Woodland Brook. No. 2—Hercules. No. 3—Rustling Pines. No. 4—Eolian Whispers. No. 5—A Winter's Tale. No. 6—Perpetual Motion. [R. E.]

Book II. Containing: No. 7—Village Holiday. No. 8—Mazepa. No. 9—Romanza. No. 10—Fluttering Butterflies. No. 11—Stormy Ocean. No. 12—Whispering Waves. [R. E.]

These studies are indispensable to the higher art of piano playing, and form the stepping stone from Cramer to Chopin.

Cramer-Buelow.

Sixty Studies, fourth and latest edition of the celebrated fifty studies, with ten additional studies and annotations, by Dr. Hans von Bülow. Grade 3 to 5.

Book I. [R. E.]	1 50
Book II. [R. E.]	1 50
Book III. [R. E.]	1 50
Book IV. [R. E.]	1 50

A. SHATTINGER,

No. 1114 Olive Street,
ST. LOUIS, MO.

MUSICAL INSTRUMENTS, SHEET MUSIC

And Music Books.

LOWEST PRICES AND BEST GOODS.

Correspondence Solicited. Catalogue Free.

ALL THE LATEST MUSIC

As soon as published can be had of

ROBT. DE YONG & CO.

Successors to

C. I. WYNNE & CO.

MUSIC DEALERS.

Sheet Music, Music Books, Banjos, Guitars,
Mandolins, Violins, Etc.

916 Olive Street, ST. LOUIS, MO.

F. X. Barada, Pres.

JAS. C. Ghio, V-Pres

Wm. J. Huska, Sec'y and Treas.

BARADA-GHIO REAL ESTATE CO.,

INCORPORATED 1892. PAID UP CAPITAL, \$100,000.

Telephone 3915.

Real Estate Bought and Sold. Rents Collected. Liberal advances on Rents.

LIST YOUR PROPERTY WITH US.

915 Chestnut Street, ST. LOUIS, MO.

Good News to Teachers!

A Great Edition of "The Last Hope," by
Gottschalk.

Teachers will be glad to learn that we have just published an edition by Mr. Charles Kunkel of the famous composition—

"The Last Hope,"

By L. M. GOTTSCHALK.

In his preface to the edition Mr. Kunkel says:

"I take pleasure in presenting to the musical public an edition, with Lesson, of this, the most popular of the compositions of the late lamented Gottschalk. The Lesson herein contained is the same as received by me from Gottschalk himself, who was my intimate friend, and with whom I played in concerts throughout the country."

No doubt this Lesson, coming from the author, will be hailed with delight by the countless admirers of this beautiful composition."

Retail Price of this wonderful edition is - \$1.00

The Lesson alone is worth \$35.00

To be had at all music stores and of the publishers.

KUNKEL BROTHERS,

612 OLIVE STREET,

ST. LOUIS.

A Handsome Complexion

is one of the greatest charms a woman can possess. FOSBORN'S COMPLEXION POWDER gives it.



TRADE MARKS,
DESIGNS,
COPYRIGHTS &c.

Anyone sending a sketch and description may quickly ascertain, free, whether an invention is probably patentable. Communications strictly confidential. Orders accepted from all parts of the world. We have a Washington office. Patents taken through Mann & Co. receive special attention in the

SCIENTIFIC AMERICAN,
beautifully illustrated, largest circulated of any scientific journal, weekly, terms \$3.00 a year; \$1.00 six months. Specimen copies and FREE BOOK ON PATENTS sent free. Address

MANN & CO.,
361 Broadway, New York.

JONES'

COMMERCIAL COLLEGE.

807-309-811 N. Broadway, St. Louis, Mo.

THE COMPLETE BUSINESS COURSE.

Short Hand, Type Writing, Telegraphy,
Elocution and English Branches
Thoroughly Taught.

Students may Enter at Any Time and Select such
Studies as They Desire.

For Information, circulars, etc., call at the College office
or address
J. C. BOHMER Principal.

T. BAHNSEN PIANOS

Grand, Upright and Square.

Are manufactured in St. Louis and
endorsed by our leading artists for

Durability, Touch, and Even-
ness in Tone.

Warerooms. 1522 Olive St.



JENSEN'S GREAT STUDIES.

25 CHARACTERISTIC STUDIES 25
OP. 32

BY ADOLF JENSEN.

EDITED BY DR. HANS VON BUELOW.

In 2 Books. Price \$2 Each.

Published in Kunkel's Royal Edition.

These are the most wonderful and poetic studies for advanced player published since Chopin's time. They are edited by Von Bülow, and will be hailed with delight by all lovers of beautiful studies. Their technical work alone will commend them to teachers and students.

To be had at all music stores and of the publishers,

KUNKEL BROTHERS,

612 Olive Street, ST. LOUIS,

Go to the popular firm, Nannendorf Bros., 519 Locust Street, when you want a fine umbrella, stylish parasol, or cane. Nannendorf Bros. make them, and sell them at as low as the lowest.

If you want reliable articles in spectacles, eyeglasses, opera glasses, telescopes, drawing instruments, artificial eyes, or if you want your oculist's prescription carefully filled, go to the reliable firm of A. P. Ecker & Bro., 68 Olive Street.

Chambers, the great English dietist, says: "Champagne with the least alcohol is remarkably exhilarating." Insist on getting Cook's Extra Dry Champagne, if you want a pure article; there are no headaches in it.

Send for Kunkel Brothers' complete and descriptive catalogue of sheet music, etc. This catalogue embraces the choicest standard works; piano solos, piano duets, piano trios, songs, etc. For teachers and students Kunkel's *Royal Edition* of Standard Works is pre-eminently the finest in the world. It is the most correct typographically, the music carefully fingered, and is phrased throughout, clearly indicating to the student the correct mode of reading and playing the composition. Kunkel's *Royal Edition* has been edited by the following eminent composers and pianists: Hans von Bilow, Franz Liszt, Carl Klindworth, Julia River-King, Louis Koller, Ernest F. Kroyer, Theodor Kullak, Carl Reinecker, Anton Rubinstein, Charles and Jacob Kunkel, and others.

"The" "music hall extravas"
There is nothing more charming than a ride over **The Mobile & Ohio Railroad**,
The South's Greatest Short Line.

Tickets sold and baggage checked to all points in the United States, Canada and Mexico.

The Road runs elegant Pullman Palace Sleeping Cars, with Drawing room and Buffet, on Double Daily Trains between St. Louis and Mobile without change. For rates, tickets, time of trains, and general travelling information, apply to any Ticket Agent, or City Ticket Office, 215 N. Fourth Street, St. Louis, Mo.

W. B. Rowland, Gen. Agent, 215 N. Fourth Street, St. Louis, Mo.

E. E. Fowey, Gen. Passenger Agent, Mobile, Ala.

Jno. G. Mann, General Manager, Mobile, Ala.

Subscribe for KUNKEL'S MUSICAL REVIEW, the greatest of all musical journals.

THE MUSICAL PITCH QUESTION NOW HERE.

Dr. Richter, some little time ago, made an interesting communication with regard to the musical pitch at Vienna, which he believed to be just half a tone lower than our own, remarks Percy Bots in the *London Daily News*, and slightly lower than the French diapason normal. It seems, however, by the following valuable letter, which we have received from Dr. A. J. Hopkins (of Broadwood's)—an undoubted authority upon this subject—that the distinguished conductor has been either misinformed or is wrong. Allowing for the rise with heated temperatures, on which would now serve all practical purposes, to be identical in Paris and Vienna, at Covent Garden, Queen's Hall, and Birmingham. The higher pitch is still in use at the Grand Opera (play), the Albert Hall, as well as at Leeds, Manchester and Liverpool, and by the Carl Rosa troupe and the army bands. The following is Dr. Hopkins' letter:

As there has been some misapprehension here about the actual pitch at Vienna, I ask the favor of your insertion of particulars I have just received from Mr. E. Seuffert, the manager of the Rosendorff-Pianoforte-Fabrik in that city, who has charge of the tuning of all instruments, and who authoritatively settles the question. He says the Vienna Opera, the Philharmonic Society and the Conservatoire start with the Paris diapason normal of A=435. On account of the varying of the instruments and the heat of the theatre or room this pitch rises to about A=440, to which Rosendorff tunes for public performances, so as not to be too flat. But wind instruments, whether for the opera, the Philharmonic concerts, the Gesellschaft der Musikfreunde, and for all the Austrian military bands are made for A=435. Only some private bands, including Strauss's, are made for A=434, but heat affects them, and we find them higher, as I did Eduard Strauss's band in Imperial Vienna. One June day, which in the afternoon is tolerably warm, one started at A=437.5. On the same evening, the Covent Garden Opera band was A=440. To return to Vienna, all new concert organs are built at A=435, presumably at the Paris temperature of 10 deg. Centigrade (59 deg. Fahrenheit). It is as well perhaps to bear in mind that the London Philharmonic is now A=439 for 30 deg. or 65 deg. Fahrenheit, practically agreeing with the performing pitch of Vienna and also of Paris.

Always Yrs as if a muscle heard you.—Schumann.

In answer to the many and repeated inquiries as to where to stop, or at what restaurant to eat while in St. Louis, we advise you, if stopping for several or more days, to go to any hotel and engage a room on the European plan, and eat at Frank A. Nagel's Restaurant, 6th and St. Charles streets. Ladies on shopping will find at Nagel's Restaurant an elegant ladies' dressing and essential department, and will be delighted with the table and service, which are the best in St. Louis.

Crystal Ginger Ale is the finest, purest and most aromatic ginger ale in the world. It is healthful, stimulating, the most valuable tonic and delicious beverage.

The Crystal Water Co. has twelve different flavors, all made of pure crystal water, and put up in thoroughly clean and first-class manner.

Order through your druggist or your grocer, or direct of **CRYSTAL WATER CO.**, cor. Franklin and Channing aves.

Verdi, old as he is, still preserves the habits of his younger years as well as his friends will allow him. Only on the subject of recognizing the so-called composers of "younger Italy" "does he refuse to be up-to-date."

Once, at a long concert, which he had witnessed from the beginning standing upright against a pillar, he said to his companions, who suggested that he had better take a short rest: "What do you want to do with me all the time? It is not so bad as you think. Am I dumb? Do they want to bury me now?"

A strange story, not without its humorous element, is that told of his first meeting with Leoncavallo.

It was during a rehearsal, and the younger man had been on tip-toe of expectation all evening to know what his senior would say to him when the orchestra ceased. But he never before met, but Leoncavallo, like all musical Italy, held the old manner of music in profound veneration.

Finally the old man stepped forward.

"Which is Leoncavallo?" he asked a friend standing near by.

"The one with the light overcoat," whispered the person addressed.

"Ah! the one with the light overcoat," said Verdi, looking on, and turning, he jammed his hat over his brows and stalked away without another word.

—Musical Age.

CRYSTAL WATER

PRODUCES THE ONLY ABSOLUTELY PURE WATER IN THE WORLD. IT IS DOUBLY DISTILLED AND FULLY AERATED WITH PURE STERILIZED AIR.

A few reasons why people should use it:

No. 1. Water is the most important substance taken into the system. It makes the principal element in the blood forming process, consequently should be absolutely pure.

No. 2. More ailments and diseases arise from drinking impure water than from any other known cause.

No. 3. When you drink Crystal Water you know that you are not drinking germs of disease.

No. 4. By constantly drinking an absolutely pure water, one of the greatest dangers of life is absolutely avoided.

No. 5. No Spring water is absolutely pure; you never can tell what drainage is percolating it.

No. 6. Crystal Water is the only water on the market to-day of also lime purity, and that will stand every scientific test.

No. 7. Any sewage emptying into a public water supply from a locality where there has been Typhoid Fever places your health in great peril.

No. 8. Filters are powerless to purify an affected water. They only concentrate and multiply the Bacteria instead of reducing them.

No. 9. The most dangerous impurities in drinking water, which are invisible to the eye. (Clearness is desirable, but it is no test for purity. Filtrates clarify but do not purify. Chlorides, Lime, Aluminoid Ammonia, Nitrates and Organic matter are present in the clearest water, and yet are all productive of disease.)

No. 10. Crystal Water is a reviver and regenerator of cell-structure. It dissolves impurities and places them in a condition to be eliminated from the system. Holding nothing in solution, and being absolutely pure, it is the greatest solvent of poisons.

No. 11. No protection against disease is so reliable, especially in diseases like Typhoid Fever, Diphtheria, Malaria and Cholera Morbus.

No. 12. Children should not be allowed to drink anything but Crystal Water. It will save them from many ills and sicknesses.

No. 13. We make the broad claim, that in Crystal Water we have the best drinking water on earth.

No. 14. For people who have a tendency to Dropsy or Kidney disease, nothing is better than Pure Crystal Water.

No. 15. Ladies who wish to have a good complexion should bathe their faces in Crystal Water. It cleanses the delicate pores of the skin, and gives a softness and brightness that nothing else will give.

All products of the Crystal Water Company have for a basis Pure Crystal Water, combined with the purest ingredients, thereby producing the most healthful drinks.

CRYSTAL GINGER ALE

Is the finest, purest and most aromatic Ginger Ale in the world. As a tonic, it is unsurpassed. Try it, and you will think you are drinking the most delicious refreshment.

CRYSTAL LARIS

Is the most delicious sparkling Mineral Water ever offered to the public. It is free from disease germs.

Free from Lime, Ammonia and Mineral impurities.

Free from Organic matter.

It is especially wholesome when taken with meals. Aids digestion, and creates a healthy appetite. It is a cooling and healthful drink. It is the cheapest and best; best because it is pure. Packed in 24 and 50 quarts to a case, and packed in 48 and 100 pints to a case. Every family should have a case in their house.

CRYSTAL LITHIA

Both still sparkling, is recommended by all the most prominent Physicians of this country as a sure remedy in cases of Uric Acid, Gravel, Rheumatism, Gout, Stone in the Bladder, and Incontinent Diabetes. This valuable remedy, as produced by the Crystal Water Co., sets and heals quickly. Because it is made from absolutely pure water, and ten grains of pure Lithia to the gallon. Look at the analysis of Spring Lithias. They are full of solids and organic matter. Every grain of these solids, many of them a stone irritant, have to be passed out of the system through the kidneys, increasing the inflammation which the Lithia is intended to allay. By using Pure Crystal Lithia, the system gets nothing but that which is beneficial, with the result—absolute purity and relief. Always ask for Crystal Lithia, still or sparkling.

CRYSTAL SELTZER AND VICHY, (in Siphons).

As put up by the Crystal Water Company, are superior to all others. Why drink impure water in the form of Seltzer and Vichy when you can get it absolutely pure.

Crystal Lemon Sour, Cream Soda, Orange Phosphate, Wild Cherry Phosphate, Birch Beer, Sarsaparilla, and Lemon Soda, are the purest and most aromatic drinks ever offered to the public. They are invigorating and health-giving.